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nearly fifty years of age when Trajan became emperor; and none of them show any trace of the resemblance to her brother which may reasonably be assumed. All the requirements are, however, admirably fulfilled by the newly acquired head. The coins with the portrait of Marciana, one of which is here reproduced, were struck after her death, and show her as an old woman, while the marble head represents a woman ten or fifteen years younger. The outline of the forehead, with its indentation at the root of the nose, and the shape of the lips and chin correspond closely; and the more pronounced line running from the nose to the corner of the mouth on the coin would be adequately accounted for by this lapse of time between the two portraits. There are also slight variations in the hair dress: the marble head lacks the metal diadem which appears on the coin; and the series of puffs rising vertically above the forehead, which recalls the earlier, Flavian style, is replaced in the coin by a double row of tongue-shaped curls. But the correspondence is sufficiently close to suggest that the two heads may represent the same person. And the undeniable resemblance to the well-known portraits of Trajan in the straight, thin lips and the small but prominent chin, with the deep depression above it, makes the identification all but certain.

L. D. C.



*Chalice with Paten Cover
London 1569-70*

The Betts Collection of Cups

AN interesting collection of eight early English silver cups, the bequest of Charles Wylls Betts to the Scroll and Key Society of Yale College, has been placed on exhibition in Case 55 in the Eighteenth Century Room.

The Elizabethan chalice, with a paten cover with a reel-shaped handle-foot, dated 1569-70, is of the conventional type found in nearly all of the churches in England and Wales. It is decorated with an interlacing band of strap work filled with arabesques, which Hans Holbein the Younger helped, by his designs for silver work, to popularize in England. A similar chalice, the only one in an American church, belongs to St. Peter's Church, Perth Amboy, New Jersey. With the increase in population the chalice became larger in the reign of Charles II., but the shape of the body was retained, as may be seen in the one bearing the date letter for 1678-79.

The gourd-shaped caudle-cup of 1667-68 is embossed with tulips and has cast handles with human heads on the shoulders. A caudle-cup, decorated with acanthus leaves and a gadrooned border of leaves surrounding the body below the lip, is of the time of James II. and is dated 1686-87. In the reign of Queen Anne this type had a spirally fluted surbase and a corded band below the lip: quite often a panel of scrolls and acanthus leaves was embossed on one side, like the one dated 1702-03. This style of cup was revived later in the eighteenth century. It then had a higher base and more ornate decoration, as is seen in that dated 1775-76. The large two-handled decorated cups introduced by the Huguenot silversmiths who fled to England in 1685, were superseded in the reign of Queen Anne by similar cups devoid of all ornament: some had covers and others were without. A small cup of this type is dated 1711-12; a similar cup made in the reign of George II., dated 1747-48, has a higher base and a moulded band surrounds the body. Both have double-screwed handles.

F. H. B.

The Etched Portrait of Himself by Van Dyck

EVERY ONE interested in van Dyck's famous so-called "Iconography" is doubtless familiar with the title plate of that peerless series of portraits, a portrait of himself by the Master. It is this portrait that is reproduced in the illustration opposite. To those familiar with the plate as it appears in the published series of prints "finished" with the burin by engravers of the Rubens group, the head here reproduced may bear a somewhat startlingly unfamiliar aspect. It is the Master's own etching, instinct with the vitality and sparkle of van Dyck's handling, one of those extremely rare impressions with which most of us are familiar only in Amand-Durand facsimiles. By a chain of fortunate circumstances this perfect impression was brought to the Museum and secured for its collection, thanks to the generosity of members of the Visiting Committee. Taken by itself the acquisition of such a masterpiece would signify a very important advance in the standard of our van Dyck prints and indeed

*Portrait of the Artist**A. van Dyck (1599-1641)*

Given to the Museum by the Visiting Committee to the Department of Prints

of our collection as a whole, but this importance is accentuated by the fact that this is the eighth accession of rara or rarissima by this master during the period 1913-1916, and nearly rounds out the Museum's collection of van Dyck etchings at present displayed in one of the Print Galleries.

The whole rather intricate subject of the "Iconography" will be found clearly and exhaustively set forth in an essay by A. M. Hind,* to which the reader must be referred for information. Suffice it to say here, that of the one hundred and more portraits in question, all engraved after van Dyck's designs, fifteen only bear that artist's name as the etcher of the subject. Three others have been added to this number by common consent, though lacking this specific inscription. In most of the plates of this small but magnificent group within

the "Iconography," the delightful, suggestive simplicity and spontaneity of handling was soon submerged by the engraver's fine but stolid lines. Instead of a vivacious sketch we have layers and cross-hatchings, the whole plate a mass of rigid professionalism.

Worse yet is the fate of the present portrait. Instead of a sketchy head, with a bare suggestion of body, and otherwise a blank expanse below, giving full sway to one's fancies of form, the head, as a bust, is set upon a squat, ornamented, inscribed base standing in a vast plain bordered in the distance by mountains. Fine though the engraved series unquestionably is, the initial sketches on copper by van Dyck's own hand are infinitely finer and rank with the best that was ever produced in portraiture with the etching point. With two exceptions, LeRoy and Triest, the original etchings by van Dyck for his "Iconography" are now completely represented in the Museum collection.

E. H. R.

* *Print Collector's Quarterly*, February and April issues, 1915; "Van Dyck: His Original Etchings and His Iconography," by Arthur M. Hind.